

THE MONTREAL
**NEW MUSIC
FESTIVAL**

CLUB SODA MARCH 6 • 7 • 8 • 9

THE MCGILL STUDENTS' SOCIETY SUPPORTING MONTREAL TALENT

The Alley

LIVE JAZZ Tuesdays at 9 p.m. with students from McGill's Faculty of Music.

Gertrude's

LIVE AT GERT'S Thursdays at 9 p.m.

March 6 - Black Cadillac

March 13 - The Town Hounds

March 20 - Ethnic Drivers & This Blue Piano

Union Ballroom

SJUB AID

Tuesday, April 1, 3:00 p.m. to 1:30 a.m.

Co-produced by the McGill Programming Network and Deke Pub

featuring

Secret Act, Weather Permitting, Ethnic Drivers, Then One Day, Yellowstone, The Sneakers and many more.

"Help us bring back The Great Canadian Stubby Beer Bottle"

Michael Orr Earle Taylor
Vice President, Internal Affairs Program Director
The McGill Students' Society, 3480 McTavish.
INFORMATION: 392-8926

SILENT SOUND STUDIO

Secret Act
The Asexuals
'Listen'
The Darned
Oliver Jones
Film/Video



Maurice Apelbaum 842-1303

SOUND AND LIGHTING

—4000 Watt Concert System—
—24 K in Lighting—

Transporation

Rentals

ARCMTL 2023

Technicians

Peter McGoldrick 634-9157

A round of applause for the following people who helped put this program together.

The writers: Robert Costain, Brendan Kelly, Donna Varrica, Richard Rosenthal, Duncan MacTavish, Jenny Ross, Rollin T. Milroy, Marc Thivierge, and the bands themselves

The photographers: Owen Egan, Maria Triant, Donna Shield, Peter Barriga

The production people: Rachel Green, Eileen Lavery, Colin Tomlins, and Duncan MacTavish of Daily Typesetting

Special thanks to McGill Printing for doing one weeks work in four days.

FAZE wishes to extend thanks to...

Ruben Fogel and Michel Sabourin for helping get this event off the ground. Martin, Yves, Michel and Helene up at Club Soda. John Griffin, Martin Siberok, Benoit Defresne plus dozens of others in the media world who have made an ongoing effort to open Montrealers eyes and ears to the talent we have right in our own backyard. Thanks to all the sound crew and roadies who helped shuffle the talent on and off the stage and the bands for filling our ears with originality and energy.

Finally, on behalf of the bands and everyone involved with the Festival I want to say thank you for venturing into Club Soda and showing your interest in the music and talent this city offers. You are the ones who keep the Montreal scene going.

Duncan MacTavish
Faze Music

CHAPTER 24

THE DARNED

DEJA VOODOO

DUB U5

ETHNIC DRIVERS

THE GRUESOMES

RAY CONDO

RHYTHM METHOD

SECRET ACT

SEVEN SISTERS

THIS "BLUE PIANO"

WEATHER PERMITTING

SEVEN SISTERS



They're songs usually start with a short, punchy bass-line. Then there is a quick, elusive chime of cymbals, and a feeling of anticipation. Before you know it, you are lured into the music and surrounded by the dense, exotic melody. Scattered hints of hypnotic keyboards and saxophone linger in your ears—by now you must be dancing.

The band's sound is enigmatic. With an eclectic use of primitivist percussion, tantalizing saxophone and keyboards, and accelerated drums and guitar, **Seven Sisters** have a sound that tends to sneak up on you.

Their music is not confrontational, just well orchestrated and cohesive. Bil Ringenberg's vocals are smooth and soulful—he usually sings with his eyes closed. This is why their music has such surreptitious quality. There are no jagged or grating elements to distract you.

Whether it is the mythopoetic vision of love in '20,000 years' or the uplifting optimism of 'Argentina', you will be seduced. You will probably not be aware of their energy right away, but it won't take long. You will dance, Bil dances, everybody dances.

R.R.

CHAPTER 24



Chapter 24's Song Recipe

Ingredients:

- 1 large studio
- 5 musicians
- 1 melody line
- 1 sprinkle of originality
- 1 dash of energy
- 1 thyme signature

Beat at appropriate speed, mix into P.A. system, let play for a few hours, add personal touches. Serves everybody.

As ingredients are needed to prepare a meal, techniques and feelings are needed to prepare a song.

Chapter 24 consists of:

Peter Bowering - vocals and percussion
Paul Allen - bass guitar
Brian Johnston - guitar
Abie Haim - drums
Carla Bruce - keyboards

The key to **Chapter 24's** wide ranging original repertoire is each member's far reaching musical influences. The result is a sound that is new and exciting yet accessible to any listener.

The group's music has several qualities, paying close attention to strong rhythms, and memorable melody lines.

The members are unassuming and care only about the audience that listens to them, for in the end, they are the ones who count.

"Rhythm is all that it takes to bring the words written on the page to life..."

THE DARNED



The Darned first emerged onto the Montreal music scene at a local art festival. One reviewer described it as a "Norman Rockwell painting come to life and having its way with honky-tonk."

From that point it was a whirlwind of show around town for Montreal's kings (and queen) of cowpunk.

Highlights for the band over the past two and a half years include a three minute segment on Steppin' Out, visiting Augusta on Brave New Waves, hosting Tequila Tuesdays at Le Steppe for a fair stint, and opening for K.D. Lang at the Spectrum.

Last September the band released a three-song seven-inch entitled **Blast the Bushes** which rose all the way to N°. 8 at CRSG. Six months later and the record still manages to rustle some air-time.

Since the release of the single, the band's sound has taken several curves and turns leaving a bit of the chainsaw approach to county to tackle a more traditional roots rock sound toning their attack down a touch but still managing to sing about truck drivin', horse ridin', and drinkin'.

Expect more from The Darned as time rides on....

DEJA VOODOO



The name **Deja Voodoo** is at least vaguely familiar to anyone who pursues the entertainment section of the **Montreal Gazette** on even a semi-regular basis. This cult band to end all cult bands has been floating around the city for three or four years now and actually developed a substantial following in the last two among the adventurous, the curious, and those with a taste for unusual styles.

Don't let this put you off **Deja Voodoo**. The musical experience is not complete without a taste of DV, and you might even want to go back for more.

Here comes the difficult part: Just what do the dynamic musical duo of Gerard Van Herk and Tony Dewald (on guitar and drums respectively) really sound like? Gerard, spokesperson for the band, has repeatedly described DV's sound as sludge, and that is probably the best way to describe it. The band generally combines a selection of original material with old rock'n'roll favourites and gives the music their special sludge sound. One of the methods used to achieve this blechy aural experience is to remove the two highest strings for Gerard's guitar and for Tony to play his drum kit **sans** cymbals.

But even with these touches the sound is not complete without Gerard's vocal stylings, which can best be described as "individualistic."

However, the best way to sum the band's overall appeal is to say that they are fun. It is refreshing to see a band which does not feel the need to compromise a distinctive style in order to achieve commercial success. Ironically, it is this distinctive sound is largely responsible for the remarkable success that they actually have had.

Deja Voodoo have quite an extensive catalogue of vinyl offerings, thanks in no small way to the fact that their record label, Og, is administered by one Gerard Van Herk! Og is also the label that brought you Terminal Sunglasses, Ray Condo & his Hardrock Goners, the Gruenes, and more. DV themselves appear on one single one EP, and three LP's. Any band with that much plastic sound has got to have something worth hearing, right?

R.C.

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R.C.

DUB U5



"DUB U5 Proves City's Reggae Lives...Without a doubt Dub U5 can definitely hold it's own and has plans of making it's presence felt beyond the cloistered walls of Montreal."

Martin Siberok, Montreal Gazette, Nov 11, 1985

DUB U5 are probably the most interesting reggae based band in town at present and are among the best in any genre."

Patrick Hutchinson, Montreal Mirror, Oct 31, 1985

DUB U5's self proclaimed syle of Dub-Rock includes heavy ska and dance influences and has recieived much attention and praise in the group's brief existence."

Mauritia Tankhead, Concordia Link, Nov 19, 1985

DUB U5; Dub-Rock's the name...and love is the game..."

CEC Productions, every day of the week

At CEC Productions we are often asked what **DUB U5** means, now is as good a time as any to provide a clear definition. DUB is for **Dub-Rock** which in it's purest form is expressed in The Rhythm of Love; U is for **You**, our audience; and 5 is for the **Five Races Of Man**; who hopefully one day can be united as one; The Human Race.

The feeling of love is the greatest gift one human being can give another; and that, simply put, is what our concerts are all about.

Now for the history books; here are the current members of DUB U5:

Noel Stone - Vocals
Hayes "Kali" Thurton - Guitar, Vocals
Charles Biddle Jr. - Guitar, Vocals
James Green - Guitars
Richard "Parky" Parkinson - Bass
Tony Caron - Sax
Sophie Delorme - Trumpet & Keys
Rainier Ragoonanan - Keys
William "Sugar" Mills - Electric and Acoustic Drums
special guest: Zeller - Harmonicas

SECRET ACT



So it's my fist day on the job and the editor flings this piece of paper on my desk. My first assignment! I've got visions of Rolling Stone mag - these two word are scribbled on the page - **Secret Act**. Huh?

Yeah, I've heard of them but so what? Something about a lead singer who looks like he's in dire need of a de-programmer, this tall dark skinny girl on keyboards, guys filling out the band on guitars and drums. But what does this editor want?!

"Anything, Everything", he barks. "They're hot, kid, They are hot!"

Off I go to meet these people before a show...

In I go and the first person I meet is their manager Donna, who hands a press-kit as thick as a phone book with reviews and assorted goodies. Then she tosses me two albums. Their E.P. **Pick Me Up** from last spring and their latest project **My Neighbourhood**. Then she leads me through the stage door, smiles politely, and says "Have fun" and leaves me with the band.

The five of them are scattered around the room. Ralph, the lead singer, finally steps forward and sticks his finger in my ear. Please...

"Don't be alarmed", says Rob, the guitarist, "that's how he says hello. Excuse me," and files past to where the other four are forming a huddle. They form a circle that you would expect out of the June Taylor dancers, mutter sounds and just when you think you have this figured out they lean back and scream "Shag". GADS.

Well, once I scraped myself off the wall I go to take my place, front row, center. Yeah, these guys are good. Tighter than a drum—tighter than the drums that the curly haired jughead peers out from. Energetic? Yeah, they wrote the book. Ralph and Jeff, the bassist, they spend so much time hopping and bopping it's a wonder they remember to play or sing at all. That Phyllis, she can bop with the rest of them when her hands aren't flying all over the keyboard like some spastic butterfly. And Robert plays guitar like his life depends on it.

By the second or third song they're really into it. Just when they're about to reach fever pitch, you're almost there, on the edge, they take you down and mellow out, with one, two, three slow songs, quickening the pace ever so slightly, you barely notice. Until it starts happening again, everybody's jumping now, your feet are going wild, your bodies jerking your soul screaming to dance, you explode onto the dance floor...

And then it's over. I look longingly, lovingly at the band as they come off the stage. Phyllis tweaks my cheek, "don't be alarmed. You'll get used to it."

D.V.

THE GRUESOMES



The Gruesomes were formed in the winter of 1985, the result of bad T.V., too much junk food and long nights spent listening to 60's punk recordings. The band originally went under the name The Way-Outs, but this was dropped in favour of a name that described their primitive sound. The Gruesomes was taken from The Flintstones, a favourite T.V. show among band members.

After playing at a few parties in their NDG basement, The Gruesomes felt they were ready to make their appearance on the Montreal music scene. Their show was at Le Steppe, opening up for their friends The Terminal Sunglasses, in late June of 1985. After the success of that show, they went on to play three more nights at Le Steppe, then the Rising Sun, opening up for Deja Voodoo. Their first real solo show was in August of that year when they packed Station 10 and made a good deal of money. In three months The Gruesomes went from an unheard-of basement band to a regularly gigging group of "enormous reputation". (John Griffin, Gazette).

In October The Gruesomes played at Concordia's sixth Jungle Bash. The response was incredible and got the band many favourable reviews. October was also the month that the group recorded an original song "For All I Care" in their basement. The track was included on the Og Records compilation album *It Came From Canada*. According to the McGill Daily, The Gruesomes were one of the bands that "stole the show".

The Gruesomes play a primitive form of music best described as 60's punk. Relying more on energy and enthusiasm than actual musical ability, The Gruesomes are influenced by the numerous teenage bands that sprung up in the mid-60s in America, but never became well known, outside of their own regions.

Bands like the Sonics, Standells, Music Machine, Love, Shadows of Knights, Count V and the 13th Floor Elevators are definitely at the top of The Gruesomes list of influences, as well as British Beat and R & B (Rolling Stones, Pretty Things, Yardbirds, Downliners Sect and Q65). Their originals are in the same vein as their covers.

Upcoming events include an Og Music Tour of Ontario and an album to be released on Og in April.

RAY CONDO

Ray Condo and his Hardrock Goners define themselves as "bop" or "swamp rock", with Condo clearing matters up by calling their music, "old fashioned and very modern at exactly the same time." A six piece band, most of their songs are non-originals from the 40s and 50s. The slower parts of their repertoire have a strong country and western flavour and when they get rocking, it's closer to rockabilly circa 1955.

Their one contribution to vinyl so far is a cover of the classic livestock song, **Rock Island Line**, on the 1985 Og compilation, **It Came from Canada**. They've got a 4 track demo tape recorded at bassist Clive Jackson's place.

Formed in 1984, the Hardrock Goners gained their first whiff of fame and fortune playing at Tequila Tuesdays in its hey-day at le Steppe. The Ray Condo shows probably best remembered from 1985 were their parties at the loft at 699 St. Maurice St. Cheap beer, cheap admission, lots of bands and videos and stuff managed to transform a delapidated warehouse neighbourhood near Old Montreal into a hopping part of town on select Saturday nights.

They've done several successful shows in Toronto, Condo boasts: "We slayed them. We came, we played, we conquered and now they're pissed off but they want us back."

The band's roots sound is created by Edgar Bridwell on fiddle, Clive Jackson on stand-up bass, Chris Dean filling in on banjo, Peter Sandmark providing the backbeat, brother Eric on electric guitar, and, of course, Ray Condo on lead vocals and acoustic guitar.

Hardly dedicated followers of fashion, Condo says the band "is against the grain of most things going on. Real sawdust music."

B.K.

RHYTHM METHOD

Five years ago, a cartoonist Bruce Granofsky left the warmth of his sunlit art studio for the dark depths of an 8-track basement. He brought with him long time friend Bruce Reid guitarist for the Montreal based band 'The Flyers'. Together they made beautiful music in the process of which Bruce G. won the l'Esprit '80 contest and The Flyers with Aquarius Records put out a 45; the two songs written by Reid and Granofsky.

Encouragement from some New York music industry types prompted these two songwriters towards forming a band. The many diverse personalities and musical backgrounds of members Gordon Adamson on percussion, Jon Grier on lead guitar and Eric LeMoine on keyboards have melded together to form **Rhythm Method**, a pop-rock sound with the sophistication that only talented musicians and excellent songwriting can bring.

Their music although influenced mostly by the late sixties is flavoured with the new technology of the eighties. The lyrics? Well, you won't find too many clichés here. Reid and Granofsky tend to shy away from the norm.

Rhythm Method has drawn excellent reviews from local media whose consensus is—Rhythm Method will go all the way!

—The name of this group is success—



ETHNIC DRIVERS



Montreal's **Ethnic Drivers** are a bright, young and highly imaginative dance band. They are a six piece group consisting of three guys and three gals that add up to fine music and a terrific live show. Onstage, vocals come from all quarters from a line up of musicians in a perpetual motion of dance. The pure energy of the show lures even the most cynical onto the dance floor. The **Drivers** have managed to capture this energy on their debut self-titled, six-song EP. A Montreal deejay summed up the effort well when he commented, "The **Drivers** combine the rhythm and melody of the **English Beat** with the energy and lyricism of **The Jam**." This disc is currently being distributed by **VOT Records** in Montreal.

After close to three years in existence the **Ethnic Drivers** have matured as arguably the best live act in the city. More importantly, the **Drivers** have managed to create a unique, upbeat sound all their own; a brand of high energy, unpolished pop. The ringing guitars and punk sensibilities of their first release have given way some to a tighter, melodic dance groove. What still and will always remain is the uptempo, **Driver** energy, characteristic of such early classics as "No Safety In Numbers" up to the soon to be released "Come Clean". **Good stuff boys and girls!**

Ethnic Drivers have built up a sizable following in Montreal and have been playing to sell out shows across the city and environs. They are young, exciting and worth a listen. Give a look at the press clippings, give a listen to the records or demos and if the chance arises don't miss a live performance.

THIS "BLUE PIANO"



The assignment seemed straightforward at the time.

"Go out," said Ye Editor, "and get me 200 words about **This "Blue Piano!"**. At that point in time, it all seemed so simple: talk to the band, listen to some of their recorded material, and write up a couple of short paragraphs to briefly describe what the band is like.

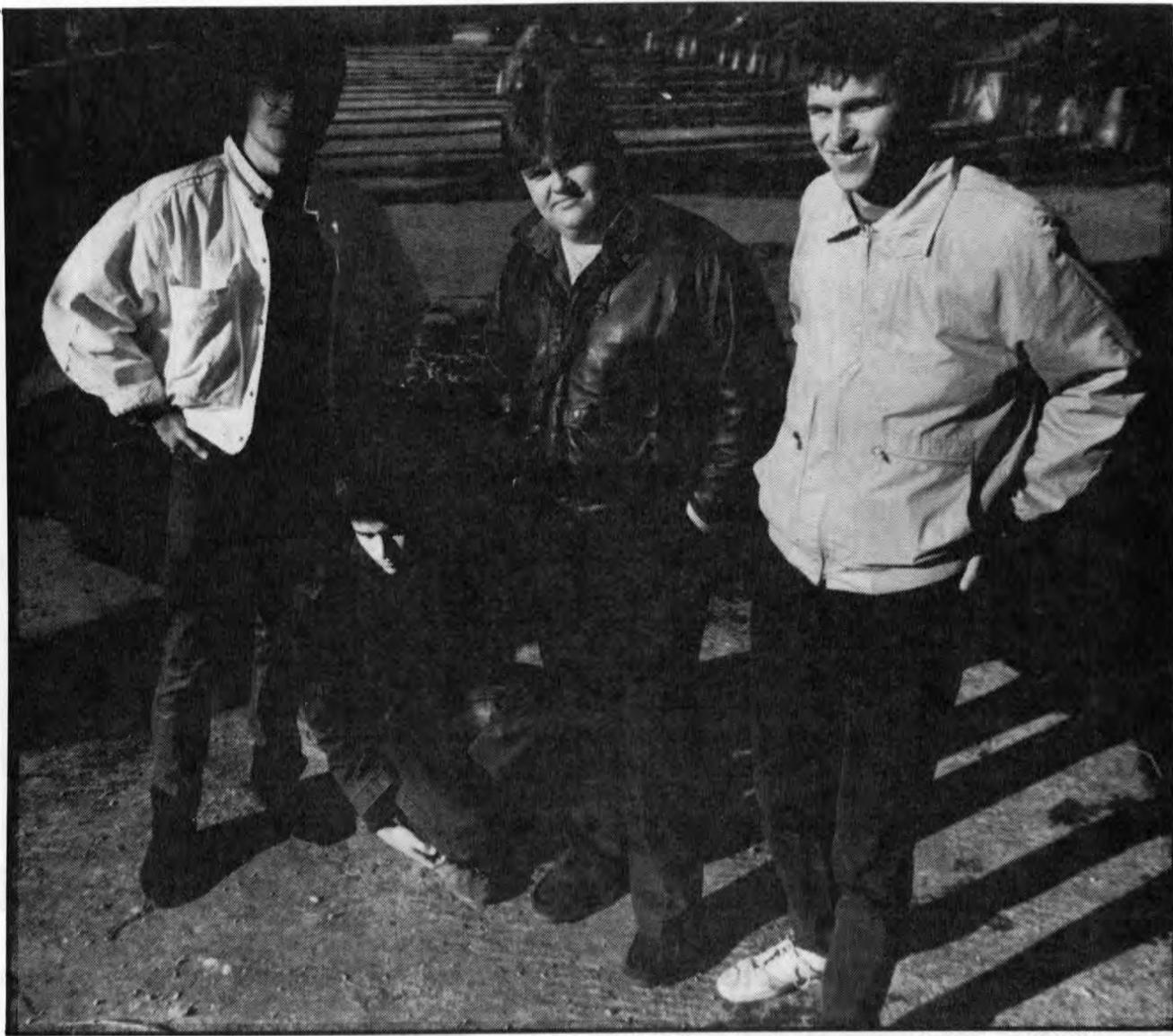
Unfortunatley, **This "Blue Piano!"**'s style and sound are not easily encapsulated in a short review. Nor are they particularly easy to pry information out of. When asked to describe the band, guitarist and lead vocalist Stephen Lamont said, "Just take a passage out of your favourite book...That would do just fine." So much for interviewing the band...

In all seriousness though, the quartet composed of Lamont, Ken Ashdown (bass and backing vocals), Norman Mackay (guitar, keyboards and backing vocals) and Colin Cahill (drums) has make quite an impact on the local music scene over the last couple of years. They have released an EP, entitled **The John the Baptist EP**. Two full-length cassettes (**Dick and Jane Eat God** and "**NHL Suitcases**") appeared on the **Listen** compilation LP of Montreal bands, and have played in just about every club within the city limits.

Their sound been compared to R.E.M. in the past, but they have forged a distinctive feel to their music that is original yet accessible. They have few pretensions about being an 'alternative' band, preferring to skirt the mainstream and flirt with popular success, which according to Lamont is their ultimate goal. Like R.E.M. and Aztec Camera their style seems to find its root in folk-rock, but is more upbeat and possesses more of an edge. This edge is what makes their live performances interesting. The catchiness of their melodies gives their music pop appeal and danceability, despite their somewhat intellectual approach.

Except for some airplay on alternative stations, **This "Blue Piano"** have yet to achieve any widespread exposure, yet they remain mainstays on the local scene. They possess a loyal following and should add excitement to the New Music Festival. Hopefully their "big break" will come soon.

WEATHER PERMITTING



Weather Permitting sounds like the name of a band without a contingency plan. They play cleanly produced guitar oriented tunes in an unaffected and self-confident style.

They refuse to compromise their sound with worries of image, ego, or ingratiating themselves. The bands commitment to their music is refreshing and their subtlety on stage is surprising. You will find nothing fuzzy or vague about Weather Permitting, just a traditionally distinctive guitar sound.

After only one year on the local scene, the straightforward approach has definitely worked. Peter Steinmetz, Andrew Steinmetz, Bruno Steiner, and Gary McGirr have amassed a very loyal club following for their live shows. They have also released their first cut, 'I Needed You', on the VOT compilation 'LISTEN'. As well a new single will be out this spring with an album to follow later this year. The critics have already dubbed Weather Permitting with an R.E.M.-influenced sound, but the band has compiled an impressive range of material. With a definite country strain on them, the band claims Neil Young and Dire Straits as influences, however Peter goes on that "to say a band has any one influence is inappropriate since we are affected in some way by all music we hear."

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Although some might think that their approach is naive, Weather Permitting consistency puts bold and lucid songs, with no sign of rain yet. R.R.

THE INDEPENDENT SCENE

by Rollin Tilton Milroy

Contrary to popular reports, the Canadian music industry is alive and well and living in basements and warehouses across the country. You can thank the numerous independent record companies found from Halifax to Vancouver for this healthy situation. These small, struggling record labels are keeping us supplied with music that the Great Big Record Companies like CBS, RCA, or WEA are too busy to notice.

Independent record companies, or indies as they are called, have been an important part of England's music industry for many years. Some of the more established and successful ones include Factory Records, Situation Two and Virgin. But only in the last few years have indies become an important part of Canada's music industry.

Independent record companies are usually started by young people, often in a band that is unable to interest a major label in their music. Some of the more well known Canadian indies include Zulu and Network in Vancouver, and Apprentice Records in Ottawa. In Montreal the last three years have seen the rise of several indies, including Og Music, Vot Records, Psyche Industry.

Not only have Canada's indies become an important part of the music industry, but some have also become very successful in the commercial market. Last summer Apprentice pressed 2000 copies of 8 Seconds first EP, *Ottawa Rima*. Although it was a very commercially accessible music, some record stores were wary of selling the EP, "but once we got airplay they started phoning me, wanting 50 copies so they don't sell-out", says Douglas Flavelle, the vice president and general manager of Apprentice. The EP did sell-out, and also caught the attention of British producer Rupert Hine, who has worked with bands like The Fixx and The Pretenders. He got 8 Seconds a distribution deal with PolyGram, and agreed to produce their first album. The band is currently preparing to begin recording in England this March.

"Canada is a hot little property right now", says Flavelle. New York based record companies have been watching Canada closely, and this attention is due largely to the work of the indies. Before starting Apprentice a year ago, Flavelle was involved in freelance television and video. He saw an opportunity to promote 8 Seconds, an Ottawa band with a large local following, and decided to try his luck. His main motivation in the industry was to add something to it by promoting music the big labels might overlook. "indies have an obligation to develop acts because there really is a gap between the big labels and the underground".

Montrealers Gerard Van Herk and Tony Dewald established a band called Deja Voodoo in 1981. With Dewald playing drums and Van Herk playing a four-string guitar, they introduced the world to their own brand of music called sludgeabilly.

In 1983 they established Og Music to promote themselves and other Montreal acts. When they aren't hunting around for new acts or playing themselves, you can find these record executives making sandwiches so they can pay their rent.

"Big labels package music like cereal, but indies are more into music", says Van Herk in his characteristic less-than-comprehendable drawl. It is this desire to promote alternative types of music that characterizes most of Canada's indies. Og has concentrated on energetic, raw, garage-band style music, and Van Herk knows this is what people have come to expect from them. Although Og has not yet had a deal with a major label, they have achieved success in the underground market. The success of a compilation of Canadian garage bands, *It Came From Canada*, has enabled them to plan a second volume for release this spring. Og also plans to release a world-wide compilation of garage bands from places like Australia and England in October.

Canadian indies have become an important part of the music industry, acting as a stepping stone for bands, says Duncan MacTavish, the bespectacled 24 year-old behind Vot Records. Vot was started in 1985 by MacTavish, his answering machine, and a couple of backers who wanted to help expand Montreal's music scene. Their first release was a compilation of Montreal bands called *Listen*, and has sold almost 1000 copies.

"We allow larger labels to open up to the fact that people do buy albums from bands without spending thousands of dollars in every city on promotion", says MacTavish. The release party for *Listen* cost about \$100.

Flavelle agrees that indies play an important intermediate role for bands now. He thinks the big labels are leaving much of the initial work for promising bands to an indy. "By letting the indies do a lot of the groundwork, they have fewer failures", he says. The major labels have also come to trust and depend on the judgement of indies. "If I'm not signing an Ottawa band, the big labels will wonder why. We really are an intermediate step now".

Starting your own record company is hard work, but not beyond the means of anyone who is willing to put in the time. Indy labels characteristically have a small staff of young people. Everyone has a role, but there are few titles. At Og Van Herk describes himself as the promotion-guy and Dewald as the owner-guy; MacTavish is Vot's coordinator; and at Psyche Dan Webster is one of three managers.

After an indy signs an act and presses a record, they have to find somewhere to sell it. Most indies start their distribu-



tion the way Psyche did. "Initially we went around to every record store, but it got too expensive", says Webster.

Alternative record stores are usually where you will find indy releases. In Montreal an entire corner of Dutchy's Record Cave on St. Laurent is devoted to indy releases. The selection covers many types of music, including hardcore, experimental, industrial, and electronic. Cheap Thrills is another store where indy releases can be found, sometimes for only a couple of dollars since they sell used records too.

Even though some record stores will sell indy releases, you can't go to every independent record store in Canada peddling your albums. Van Herk feels this problem has been helped by changes in Canada's distribution system. "Changes have recently occurred in the national distribution system, from a concentrated regional level to a smaller scale, horizontal one". By using a mail-order distribution system, he explains "indies are put on a mailing list and fewer records can be ordered. So it's cheaper for record stores to carry indies now. Everyone makes money without needing so many sales".

Due to their structure and relatively low costs, it is possible for independents to actually make some money. When he was in Montreal over Christmas, singer Andy McCluskey of the English band Orchestral Manoeuvres commented on New Order's success with Factory Records in Britain. "New

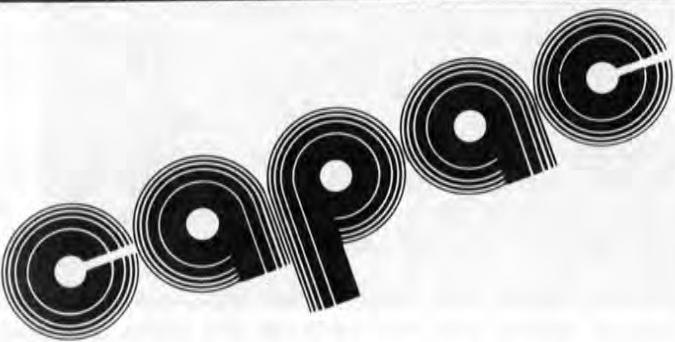
Order doesn't sell huge amounts of records, and yet what they do sell they make a lot more money from than bands who would be on CBS or EMI. There is no huge organization to take the profits, New Order is quite a rich band actually".

Most problems indies deal with stem from money, and the lack of it, "Our biggest problem is not having enough money to promote our releases", says Webster, echoing the feelings of most other indies. "Og suffers from inadequate distribution system, but we haven't had the time or money to improve it", says Van Herk, who spends romantic Sunday afternoons with his girlfriend putting stamps on press releases.

Montreal's indies don't seem to be slowing down in the near future. Og has a Gruesomes release planned for April, and a new Deja Voodoo album in the summer. Vot will be releasing Secret Act's second album this spring, which they will tour in Europe. Psyche has a Groovy Religion release due this spring.

People who have started independent labels have all had a few surprises in the business, some good, some bad. But nobody seems to regret getting involved. Says Flavelle with a shrug, "If I'd known a year ago what getting involved in the business meant, I never would have started. Offer me a million dollars now and I wouldn't quit".

Rollin Tilton Milroy is currently studying journalism at Concordia University, where he is music director of Radio Loyola. He also contributes music reviews to the McGill Tribune.



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SE NOURRIR EN JEUNE MUSIQUE MONTRÉALAISE À MONTRÉAL

par Marc Thivierge

Sur le plan de la diffusion de productions musicales montréalaises, la radio d'ici n'a pas de quoi se couronner de lauriers. Les radiodiffuseurs se sont donnés des règles, des standards, des cadres étroits, je dirais même immuables et nous réfèrent à la qualité égale des produits par rapport à ceux d'ailleurs.

On sait, que de faire tourner en radio des produits locaux du simple fait qu'ils sont d'ici, relève du délie tout pur. Autrement le problème du "on se bouche systématiquement les oreilles aux musiques locales" reste fort. Le syndrome de l'autruche que vivent les radios commerciales ne laisse aucune place aux jeunes groupes. Par contre ils nous dirons tous que "oui, oui, les artistes d'ici ont leur place sur nos ondes" (Belgazou, et Claude Dubois certainement) CKOI et CKMF n'ont donc rien à nous présenter... D'élaborer plus longuement sur eux serait redondant.

CHOM FM, par le biais de Denis Grondin et son émission **Premier souffle** se spécialise dans les projets musicaux francophone avec une tendance accentuée vers les produits montréalais. Il nous confirme que le produit, les productions originales d'expression francophone se font de plus en plus rares. "Comble de malheur" s'étonne M. Grondin; "pour réussir au niveau des adios et des masses, le dit produit local doit être au dessus de la moyenne en ce qui concerne sa qualité. C'est la conséquence des préjugés".

New Music Foundation ne manque rien en ce qui concerne la nouvelle musique d'ici. Sans erreurs Benoit Dufresne s'adonne aux nouvelles partitions des groupes montréalais. Ils les commandent, et nous tiennent au courant des spectacles et tout autres activités pouvant intéresser le public de la jeune musique ici.

Du côté des radios AM une seule: CFMB qui diffuse l'alternatif à partir de minuit occasionnellement tourne des

bandes démos de groupes d'ici. L'an dernier cette radio s'est occupée d'un mini festival de jeunes musique montréalaise. Il n'en feudrait bien peu pour que l'expérience soit reprise encore cette année. Les radios communautaires de par leurs mandats jouent la carte 'ouvert à tous' il offrent une panoplie de rendez-vous avec le local.

DIBL FM en plus d'encourager toutes ses instances à injecter de la musique d'ici diffuse **Rock & Garnottes**, magazine sur les jeunes groupes rock d'ici avec entrevues et agenda des concerts. Tandis que **Montréal Jazz** relate les derniers périls des jazzmans métropolitains.

Il en va de même pour CINQ FM qui présente **midnight Madness**, magazine culturel dans la langue de Shakespeare, bondé de musique montréalaise et Larsen un mélange d'importations et de stocks d'ici.

Pour les radios Universitaires le problème de diffusion, à une échelle plus large, est relativement obsédant. Concordia et son CRSG tournent un nombre impressionnant de matériel d'ici et sont palmarès des 30 meilleurs de la semaine révèle un minimum de 10 groupes d'ici. L'émission **Sounds from the Underground** avec entrevues, agenda culturel informe les résidents du campus et les abonnés du Câbles CF (West Island).

Par contre McGill, qui diffuse sur l'autre câble (Vidéotron) consacre la majeure partie de son temps d'antenne aux importations, à la musique actuelle mais cède quand même les ondes à Rétro Métro Montréal pour une demi-heure par semaine et à **La Bête Culturel** pour des informations artistiques d'ici.

Rest à voir comment toutes ses émissions peuvent satisfaire l'oreille capricieuse en quête de purs sons de Montréal.

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WHAT'S THE DIFFERENCE

by Jenny Ross

What I find special about Montreal bands, what sets them apart, unfathomably, is a bit of eccentricity and humour, without which you might as well be in Toronto for all the fun you'd have!

Why do Montreal groups have this knock? Well, why do Canadians excel at documentaries, Russians at melancholy and violins, The British at almost everything? Who knows?

Sludgeabilly duo **Deja Voodoo** exemplify this spirit, with their silly lyrics and simple, absurd delivery: Gerard lurching off-hand, off-key, "into the gumbo", Tony howling, "raised by wolves", while he murders his drums. I'll never forget the first time I saw them: First song - what the hell is this?, second song - snicker snicker, third song - hysteria.

The 60's punk **Gruesomes** are the best new band in town. They've distilled the whole garage phenomenon down to an essence, with their head-to-toe black outfits, hair in their eyes ("Expel them!"), and groovy medallions. They research sixties material both classic and obscure like Screaming Lord Sutch's "Jack the Ripper". They write derivative originals and play in a period style which manages to sound fresh.

Also fresh are the **Asexuals**. There's nothing new in the world of thrashing, stage acrobatics, hardcore arrangements, but the Asexuals inject spirit into the formula, whether playing originals or covers; they've managed to resurrect Dylan's "They Times They Are A-Changing", accelerating it to the point that you think you've never heard it before.

The **Devices** aren't really hardcore. Inspired by "old punks", groups who were pioneers and are still going strong (Cramps, Germs), they have an idiosyncratic, hard to define sound they call 'psychosis inducing'. Full of contrasts: Louise's simple, heartfelt yet distant vocals; the introspective, meandering yet lucid lyrics; and especially the guitars, one minute convoluted and discordant, the next minute coalescing into clear, ringing single-mindedness. All this, and loud. My favourite Devices composition: "Gorey Story".

For sophisticated garage fun: **Condition**, with a 50's beat/pop sound on sax and drums, Julia Gilmore's torchy, swooping vocals, condition's theme song could be smouldering, honking, "Too Hot To Sleep". Less obviously sophisticated is one-man band **E.J. Brûlé**, who interprets impeccably researched jazz, funk and blues bass lines by making noises! It really works, his rhythm changes are remarkably effective. His rap lines are a scream, especially "My Baby Ran Off with A Carrot". Imagine the implications!

Performance artist **Monty Cansttin** mixes philosophy, vulnerability, style, humour, rats, television sets, and flaming irons together with electropop in his occasional performance spectacles. They symbols and themes he invents (six fingered hands, fish headress) show a great sense of design.

The hardcore **Vomit and the Zits** are a riot; I like **Countdown Zero** for their cover of Beethoven's Fifth Symphony; **S.C.U.M.** for their lack of visual pretensions (some of them look like a bunch of engineers), **Dub U5** for their addition of trumpet, sax, and keyboards to the reggae aesthetic.

I like **Terminal Sunglasses** silly suburban lyrics, toys on stage, and interesting, angular guitar lines; and **My Dog Popper** for their complete lack of seriousness - playing 'Reach For the Top' having exploding dogs on stage for Halloween. These last two bands are defunct.

To me, these bands are what makes living in Montreal worthwhile. It certainly ain't the weather.

J.R.



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